

COLLOQUIUM
IN
NINETEENTH-CENTURY
FRENCH STUDIES



*Sixteenth Annual Meeting
October 11th-13th, 1990
The University of Oklahoma
Norman*

The 16th Colloquium in Nineteenth-Century French Studies is sponsored by the Department of Modern Languages, Literatures, and Linguistics of the University of Oklahoma. The members of the local Organizing Committee are: Keith Busby, James D. Fife, William H. Huseman, John Ireland, Michael D. Layne, Robert A. Nye, and Kenneth L. Taylor, who also acknowledge the help of Susan Caldwell and David Wilsford. Significant financial support has been received from the Office of Research Administration, the Provost's Office, the Office of the Dean of Arts and Sciences, and M. Jean Bacot, Attaché Scientifique et Culturel of the French Consulate-General in Houston. The Colloquium has been designated an official event of the Centennial Celebrations of the University of Oklahoma.

All sessions will take place in the Oklahoma Memorial Union, 2nd and 3rd floors; floor plans are attached. Please use either of the main (east or west) entrances of the Union building; once in the building, the best access to the Colloquium space is by the stairs or elevator at the north end of the building. The Friday night banquet will take place at the Commons Restaurant of the Oklahoma Center for Continuing Education (OCCE); see map for location. The University Club, located on the 2nd floor of the Union building, will be open to participants on Thursday and Saturday evenings.

The Organizing Committee would like to thank those who willingly, promptly, and courteously helped evaluate the submissions.

1990 COLLOQUIUM IN NINETEENTH-CENTURY FRENCH STUDIES

READING ROOM

Five copies of the papers listed below will be located in the Reading Room (Dining Room 2), where they may be consulted by participants during the course of the colloquium. Participants are encouraged to contact the authors for informal discussions before, during, or after the colloquium.

1. Max Aprilé (Purdue University), "Masks or Disguises: Ludic Components in the Literary Creation of Maupassant's *Bel-Ami*."
2. Claudie Bernard (Columbia University), "Démomification et rémomification de l'Histoire: *Le Roman de la Momie de Théophile Gautier*."
3. Michael J. Dempsey (Providence College), "'L'Affaire Lamenais' and Anti-Clericalism in France."
4. Alexander Fischer (SUNY-Binghamton), "Fearful and Wishful Dreaming in Zola's *La Mort d'Olivier Bécaille*."
5. Perry Gethner (Oklahoma State University), "Images of Women in Women's Comedies from the 19th Century."
6. Claudine Giachetti (University of Houston), "La conquête de l'espace dans *Bel-Ami*: les hauts et les bas."
7. Wendy Greenberg (Pennsylvania State University), "Myth as Metaphor: Prometheus in Two Poems by Louise Ackermann (1818-1890) and Victor Hugo (1802-1885)."
8. Aimée Israël-Pelletier (Eastman School, University of Rochester), "Rimbaud's Impressionist Aesthetics."
9. Maureen Jameson (SUNY-Buffalo), "Murder He Wrote? Sainte-Beuve's *Volupté*."
10. Louise A. Jones (San Marino, Calif.), "Finding Her Way: Dominiqne in Porto-Riché's *Le Passé*."
11. Anna V. Lambros (Georgia State University), "Fashion Magazines and *Madame Bovary*: A Symbiosis of Cultural Anthropology and 19th Century French Literature."
12. Mira Levy-Bloch (University of Bar-Ilan), "Correspondances et divergences entre 'La Musique aux Tuileries' de Manet et 'Les Veuves' de Baudelaire."

13. James Manns (University of Kentucky), "Expressionism in France: from Cénacle to Cénacle."
14. Felicia Miller (Washington University), "Baudelaire and the Inhuman Woman."
15. Sharon Momany (Memphis State University), "The Piano in the Parisian Salon of the Second Empire: Musical Commentaries by Rossini from the Collection *Péchés de vieillesse*."
16. Harry Redman, Jr. (Tulane University), "Major 19th Century French Authors in *Mérimée's Correspondance générale*."
17. Patricia Reynaud-Pactat (Miami University), "Flaubert: *Bourvard et Pécrachet*. La représentation de l'histoire comme fiction culturelle."
18. Larry W. Riggs (University of Hawaii), "Hegelianism, Positivism, Consumerism: Flaubert's Parodic Representation of Culture."
19. Marcelle Cendres Sandhu (Dalhousie University), "Delacroix et son temps."
20. Meredith Shedd (Dallas, Tex.), "Achille Collas, the Mechanical Reproduction of Sculpture, and the Mania for Statuettes in mid-19th Century France."
21. Alexandra K. Wettlaufer (Columbia University), "The Prose Poem as Visual Equivalent: Laforgue's Impressionisme."
22. Susan L. Wolf (Virginia Commonwealth University), "Ma mère est une statue qui pleure: Myth, Mother and the Representation of Melancholy in *Madame Bovary*."

THE SESSIONS: Since the sessions are 90 minutes each, participants are urged to restrict their papers to a 20-minute reading-time length (this is particularly important for the few sections where we have been obliged to include 4 papers); anything above this will reduce time available for discussion. Chairs are requested to enforce time limits strictly and to ensure that sections begin and end on time. Chairs are also advised to obtain sufficient bio-bibliographical information from the participants to make possible *brief* introductions. Chairs who wish to obtain copies of papers in advance may contact the participants; likewise, participants may want to send their chairs copies of papers before the meeting. Participants who require audio-visual equipment of any kind should indicate their precise needs on the registration form.

Session I

Thursday 11th October, 1:00-2:30 P.M.

- Section 1:**
- Photographic Images, Art, and Memory** (Dining Room 1)
Chair: Susan Caldwell (University of Oklahoma)
1. Julia Ballerini (Moore College of Art, New York), "Maxime du Camp's 1850 Photographs of Egypt: Pictures of Lost Origins."
 2. Miriella Melara (University of Nevada-Reno), "The Menace of Photography: The Stakes of Literary Theory and Production in a Photographic World."
 3. Karl F. Volkmar (University of Wyoming), "Trains, Tourism, and Impressionist Painting."

- Section 2:**
- George Sand** (Dining Room 5)
Chair: Harry Redman, Jr. (Tulane University)
1. David A. Powell (Hofstra University), "Musical-Literary Intertextuality: George Sand and Franz Liszt."
 2. Isabelle Naginski (Tufts University), "Sand's Nocturnal Imagination: *Lélia* as Exemplar."
 3. Sara Murphy (New York University), "Refusing to Confess: George Sand's *Histoire de Mr Vir* and the Novelization of Autobiographical Discourse."

- Section 3:**
- MAGMA: Towards Indeterminacy** (Ming Gallery)
Chair: Lawrence Schehr (University of South Alabama)
1. David F. Bell (Duke University), "Indeterminate Bifurcations: Problems of Differentiation in Zola's *Germinal*."
 2. Lawrence R. Schehr, "The Text as Blotter."
 3. Franc Schuerewegen (Universitaire Instelling Antwerpen), "Le Dix-Neuvième Siècle et la boue."

Session II

Thursday 11th October, 2:50-4:20 P.M.

- Section 4:**
- Illustration and Re/Presentation** (Dining Room 1)
Chair: Eric T. Haskell (Scripps College)
1. Kristen H. Powell (Middlebury College), "Framing 'La Cigale et la fourmi.'"

2. John Anzalone (Skidmore College), "L'Assiette au beurre and the Literary Milieu of the Belle Epoque."
3. Eric T. Haskell, "Re-Viewing Double Past: Flaubert's *Hérodias* and 20th-Century Illustration."

Section 5: **Theater** (Dining Room 5)

Chair: Louise A. Jones (San Marino, Calif.)

1. Timothy Raser (University of Georgia), "The Limits of Performative Language in Hugo's Theater."
2. Barbara T. Cooper (University of New Hampshire), "Playing it Again: Vaudeville and the Aesthetics of Incorporation in Restoration France."
3. Marie-Pierre Le Hir (Case Western Reserve University), "Early 19th Century Melodrama: A Landmark in the History of French Popular Culture."

Section 6: **Zola I** (Ming Gallery)

Chair: Marshall Olds (University of Nebraska)

1. Robert M. Viti (Gettysburg College), "A Woman's Time, a Lady's Place: *Nana* and *Au Bonheur des Dames*."
2. Frédéric Fladenmuller (East Carolina University), "Zola et la science, ou l'alchimie des métaux dans *L'Assommoir*."
3. Suzana Y. Michel (University of Oregon), "Narrative Links: Text Production and Sausage Making in *Le Ventre de Paris*."

Session III

Thursday 11th October, 4:40-6:10 P.M.

Section 7:

Readings in Art (Dining Room 1)

Chair: Alexandra K. Wetlaufer (Columbia University)

1. Nancy Rodman (Minneapolis, Minn.), "Courbet's Radical Images: Rereading Realist Allegories."
2. R. R. Bernier (University of Maine), "The Critical Reception of Monet's Rouen Cathedrals in 1895."
3. Clive F. Getty (Miami University), "Physiognomy, Science and Romantic Visual Satire."

Section 8:

Medical Discourse and the Novel (Dining Room 5)

Chair: Mary Donaldson-Evans (University of Delaware)

1. Vernon A. Rosario II (Harvard University), "L'Osphrisiologie érotique, or the Medical Language of Olfactory Pleasure."
2. Laurence M. Porter (Michigan State University), "Bowen Theory and the Realistic Novel."
3. François-Xavier Eygun (Mount Saint Vincent University, Halifax, N.S.), "Le syndrome de Lasténié de Ferry jol."

Section 9:

Symbolism (Ming Gallery)

Chair: Aïmée Israël-Pelletier (University of Rochester)

1. Dominique Fisher (University of North Carolina-Chapel Hill), "D' 'un thyse plus complexe': fonction de la musicalité, du geste et du regard dans la poétique mallarméenne."
2. James Winchell (Stanford University), "Decadence and Symbolism: The Allegory of Immanence."
3. Randa J. Duvick (Valparaiso University), "Je vois la digitale s'ouvrir: Syntax and the Creative Power of Language in Rimbaud's *Illuminations*."

Session IV

Thursday 11th October, 7:30-9:00 P.M.

Section 10:

Women Artists (Dining Room 1)

Chair: Marcelle Cendres Sandhu (Dalhousie University)

1. Claire Lindgren (Hofstra University), "Elisabeth Vigée-Lebrun, Rosa Bonheur and Berthe Morisot: Three Generations of Women Artists in 19th Century France."
2. Margaret Waller (Pomona College), "The Lady with the Lyre and the Melancholic Man: Gender and Genius in Napoleonic France."
3. Gretchen van Slyke (University of Vermont), "Towards a Theory of Artistic *Matrimoine*: The Case of Rosa Bonheur."

Section 11:

Jules Valles (Dining Room 5)

Chair: Charles Stivale (Wayne State University)

1. James S. Allen (Phillips University), "Vingtras and Revolt: The Art of Reading in Jules Vallès's *L'Enfant*."
2. Frans C. Amelincx (University of Southwestern Louisiana), "La Désacralisation: Vallès et les idées anarchistes."
3. Caryl Lloyd (University of South Alabama), "Representations of Caste/Class in *Les Blouses* and *Un Gentil-homme*."

Section 12: Criticism and Aesthetics (Ming Gallery)
Chair: Murray Sachs (Brandeis University)

1. Esther Rashkin (University of Utah), "Misogyny as Psychopathology: Woman as Robot in Villier's *L'Ève future*."
2. Stamos Metzidakis (Washington University), "The 19th Century's Fusion of Literary Progress and Originality."
3. Jeffrey L. Burkhardt and Edith R. Farrell (University of Minnesota-Morris), "Tradition and Innovation in Marie-Joseph Chénier's 'Principes des Arts.'"

Thursday 11th October, evening
Cash Bar
University Club

Session V
Friday 12th October, 8:30–10:00 A.M.

Section 13: Art, Culture, and Politics (Dining Room 1)
Chair: James Manns (University of Kentucky)

1. Jonathan P. Ribner (Boston University), "Broken Tablets: French Images of Moses and the Law, 1789–1848."
2. Constance Sherak (Dartmouth College), "Memory Under Glass: Cultural Politics and the Rhetoric of the Museum."
3. Christopher M. Greene (Trent University), "Culture, the Arts and Politics in the July Monarchy: The Work of Ludovic Vitet."

Section 14: Exoticism, Imprisonment, and Slavery (Dining Room 5)
Chair: Virginia A. La Charité (University of Kentucky)

1. Maureen P. Ryan (University of British Columbia), "Trading in Slaves and Building the Colonies: Rereading the Raft of the Medusa."
2. Peter Thompson (Moses Brown), "New Caledonia: Colony, Anomaly, Lesson."
3. Cheryl A. Morgan (Columbia University), "Representing Colonial Cultures: The Case of *Le Journal des Femmes*."

Section 15: Class and Gender (Ming Gallery)
Chair: Perry Gethner (Oklahoma State University)

1. Lisa A. Gray Algazi (Stanford University), "The Androgyny of Social Climbing in *Le Rouge et le Noir*."
2. Guinevere Doy (Leicester Polytechnic), "In Whose Image? Representations of Women in the Paris Commune: 1871."
3. Eileen Boyd Sivert (University of Minnesota), "Blurred Form: Dialogue On and Off the Page."

Session VI
Friday 12th October, 10:20–11:50 A.M.

Section 16: Literature, Travel, Colonialism (Dining Room 1)
Chair: Bryant A. Ragan, Jr. (Oklahoma State University)

1. Robert Stanley (University of Tennessee-Chattanooga), "Pierre Loti and the Conflict Between French and Indigenous Cultures in the South Pacific."
2. Wendelin A. Guentner (University of Iowa), "Eugène Fromentin et la tradition de l'esquisse littéraire."
3. Elisabeth C. Mülsch (Hoover Institute, Stanford, Calif.), "Women, Drugs and Colonies: Sublimation Strategies in Late 19th Century French Literature."

Section 17: Historical Narrative (Dining Room 5)
Chair: Max Aprilé (Purdue University)

1. Dina Blanc (New York University), "Delirium in the Archive: Nerval's *Les Faux Souvenirs*."

2. Mary Rice-DeFosse (Bates College), "The Autobiographer as Historian: Maxime DuCamp's 1848."
3. Vaheed K. Ramazani (Tulane University), "The Death of History in *L'Éducation sentimentale*."
4. Kathryn M. Grossman (Pennsylvania State University), "Louis-Napoléon and the Second Empire: Political Oscillations in *Les Misérables*."

Section 18:

Romanticism (Ming Gallery)

Chair: Maureen Jameson (SUNY-Buffalo)

1. Richard B. Grant (University of Texas-Austin), "The Rise and Fall of Romantic Sainthood: Chateaubriand to George Sand."
2. Nina Athanassoglou-Kallmyer (University of Delaware), "The Dawn of 19th Century Modernism: De-la-croix, Rossini, Stendhal and the Politics of Romanticism."
3. Eric J. Lien (University of North Carolina-Chapel Hill), "The Anchor and the Ink: Lamartine's Portrait of the Romantic Poet."

LUNCH BREAK

Lunch will be served in the Baird Lounge, 2nd Floor.

PLENARY SESSION

Friday 12th October, 1:00-2:00 P.M. (Dining Room 6)

Gerald Prince (University of Pennsylvania), "On Narrative Study and Narrative Genres."

Session VII

Friday 12th October, 2:20-3:50 P.M.

Section 19:

Childhood, Manners, Hygiene (Dining Room 1)

Chair: James S. Allen (Phillips University)

1. Rosemary Lloyd (Indiana University), "Reading Childhood."
2. Rosalie Fisher (University of Texas-Austin), "The Pedagogy of Manners in French Primary Schools of the Third Republic."

3. Frédérique van de Poel (Oklahoma State University), "The Role of Hygiene in 19th Century French Lycées and Collèges."

Section 20:

Baudelaire's Poetics (Dining Room 5)

Chair: Felicia Miller (Washington University)

1. Gérard Gasarian (Tufts University), "Mélancolie, allégorie et hystérie dans 'Le Cygne' de Baudelaire."
2. Katie Golsan (Knox College), "'Multitude, Solitude': Baudelaire's *flâneur* in Manet's Art."
3. Ross Chambers (University of Michigan), "The Parasite as Hero (on Baudelaire's *flâneur* again)."

Section 21:

Images of Conflict (Ming Gallery)

Chair: Tom Goetz (SUNY-Fredonia)

1. John Hutton (Trinity University), "Oath and Empire: Napoleonic Imagery and the Transformation of David's Republican Oath."
2. Elizabeth Louise Constable (University of California-Irvine), "Barres: the Revolutionary Body in Transition."
3. Charles Stivale (Wayne State University), "A (Wo)man's Revenge: Guy de Maupassant and the 'War-Machine.'"

Session VIII

Friday 12th October, 4:10-5:40 P.M.

Section 22:

Pathology, New Historicism, and the New Cultural History (Dining Room 1)

Chair: Emily Apter (University of California-Davis)

1. Jann Matlock (Harvard University), "The Dead Duchess, the Dead Duke, and Bette Davis: 20th Century Readings of the 1947 Choiseul-Praslin Scandal."
2. Ann-Louise Shapiro (Wesleyan University), "The Pathology of the Criminal Woman in 19th Century Paris."
3. Emily Apter, "Mystical Pathography: The Case of the Goncourt's Mme. Gervaisais."
4. Robert A. Nye (University of Oklahoma), "Pathologies of Love."

Session X

Saturday 13th October, 10:20-11:50 A.M.

Section 29: **Architecture** (Dining Room 1)

Chair: Meredith Shedd (Dallas, Tex.)

1. Irene Earls (University of Central Florida-Orlando), "French Architecture: Battles with the Beaux-Arts."
2. William Thompson (Memphis State University), "The Literature of the Eiffel Tower."
3. Jane A. Nicholson (University of Tulsa), "The 'Monumental' Project: Erecting National Culture in Post-Revolutionary Paris."

Section 30: **The Napoleonic Legend** (Dining Room 5)

Chair: Frank Paul Bowman (University of Pennsylvania)

1. Willia Z. Silverman (Pennsylvania State University), "Mythic Representations of Napoleon in the Life and Works of Gyp."
2. Isabelle Genest (Caldwell College), "Napoleon: 'champion de la Latinité' or 'parvenu ridicule'? Paul Adam's Dilemma in Judging the Napoleonic Legend."
3. Venita Datta (University of Illinois-Chicago), "Las Cases and *Le Mémorial de Sainte-Hélène*: The Creation of the Napoleonic Legend."

Section 31: **Fields of Vision in Flaubert and Baudelaire** (Ming Gallery)

Chair: Claudia Brodsky (Princeton University)

1. Richard E. Goodkin (University of Wisconsin-Madison), "Flaubert's Rainbow: The Visual Spectrum and the Problem of Perspective in the *Trois Contes*."
2. Peter Brooks (Yale University), "The Body in the Field of Vision."
3. Claudia Brodsky, "'Terrible Novelty': Baudelaire's Vision of Building."

LUNCH BREAK

Lunch will be served in Dining Room 6, 3rd Floor

Session XI

Saturday 13th October, 1:00-2:30 P.M.

Section 32: **Obsession/Abscession: Writing (on) the Body** (Dining Room 1)

Chair: Michael D. Layne (University of Oklahoma)

1. Tom DiPiero (University of Rochester), "Abscess, Obsession, Excess: Rimbaud's Body of Poetry."
2. John Ireland (University of Oklahoma), "Freud and Maupassant: The Hermeneutics of Sexual Difference."
3. Michael D. Layne, "Oh! Fétid Souli: Baudelaire from the Abyss."

Section 33: **Rachilde** (Dining Room 5)

Chair: Robert Ziegler (Montana Tech)

1. Catherine Ploye (University of Texas-Austin), "Rachilde et le roman à sensation."
2. Melanie C. Hawthorne (Texas A&M University), "The Big Store: Rachilde and Zola Go Shopping."
3. Maryline Lukacher (Northern Illinois University), "Représentation de Grégoire de Tours dans *Le Meneur de loups* de Rachilde."

Section 34: **Music in Texts, Texts in Music** (Ming Gallery)

Chair: Sharon Momany (Memphis State University)

1. Catherine Nesci (University of California-Santa Barbara), "Opéra parodie d'imanités sonores: l'inouï dans *Gambora*."
2. Linda J. Farquharson (Illinois Wesleyan University), "'De la musique avant toute chose': Paul Verlaine (1844-1894/6) et Gabriel Fauré (1845-1924). *Cinq mélodies 'de Verisè'* 1890-1890."
3. Judith W. Falloni (Washington University), "Conforming Arts: The French Literary-Musical Connection of Jules Laforgue and Jacques Ibert."

Session XII

Saturday 13th October, 2:50-4:20 P.M.

Section 35: Chateaubriand (Dining Room 1)

Chair: James D. Fife (University of Oklahoma)

1. Michael J. Call (Brigham Young University), "Chateaubriand, arboriste: Time, Text, and Trees."
2. Doris Y. Kadish (Kent State University), "The Politics of Representing Masculine and Feminine Bodies: Chateaubriand and Girodet."
3. Marie J. Diamond (Rutgers University), "Unburied Bones: Savage Imagery and Christian Ideology in Chateaubriand's *Atala*."

Section 36: Zola II (Dining Room 5)

Chair: Alexander Fischler (SUNY-Buffalo)

1. Dorothy E. Speirs (University of Toronto), "Work, Work, Work: Changing Signs in the Belle Epoque."
2. Jean-Philippe Mathy (University of Illinois), "Zola avec Foucault: le regard clinique dans *L'Assommoir*."
3. Rima Drell Reck (University of New Orleans), "Architecture, Iconology, and Urban Form in *Le Ventre de Paris*."

Section 37: Wagner, Texts, and Program Music (Ming Gallery)

Chair: Eugene Enrico (University of Oklahoma)

1. Karen Mallery (University of Virginia), "Baudelaire, Mallarmé and Wagner: The Yearning for Universal Language."
2. Margaret Miner (Vanderbilt University), "Poison, Paralysis, and Revolt: Music Personified."
3. Pamela A. Genova (University of Illinois), "The Wagner Case: A Cross-Cultural Inquiry in the Symbolist Review."

Session XIII

Saturday 13th October, 4:40-6:10 P.M.

Section 38: Baudelaire and the Plastic Arts (Dining Room 1)

Chair: Mira Levy-Bloch (University of Bar-Ilan)

1. William Olmsted (Valparaiso University), "Two Real Allegories: Baudelaire's 'Paysage' and Courbet's *L'Atelier du peintre, allégorie réelle*."
2. Scott Carpenter (Carleton College), "Esthetics and Ideology: Baudelaire's Glazier and *Le Spleen de Paris*."
3. John R. Barberet (University of Texas-Austin), "Representing (in) *Les Fleurs du Mal*."
4. Edward K. Kaplan (Brandeis University), "Understanding Baudelaire's Prose Poems: The Interpretation of a Genre."

Section 39: Feminine Discourse (Dining Room 5)

Chair: Susan L. Wolf (Virginia Commonwealth University)

1. Bénédicte Monicat (University of Maryland), "Discours féminin sur les harems."
2. Armine Kotin Mortimer (University of Illinois), "Male and Female Plots in Stael's *Corinte*."
3. Martine Reid (Yale University), "Genres: *Une vieille maîtresse*, Barbey d'Aurevilly."

Section 40: Space in Balzac (Ming Gallery)

Chair: Claudine Giachetti (University of Houston)

1. James Mileham (University of Wisconsin-Milwaukee), "Space and Movement in Balzac's *Duchesse de Langeais*."
2. Inge E. Boer (University of Rochester), "In a Different Light: Representations of the Cultural and Sexual 'Other' in Balzac and Delacroix."
3. J. Terrie Quintana (Washington and Jefferson College), "Criminal and Saint in Balzac's *Conciergerie*."

Saturday 13th October, evening

Cash Bar

University Club

REGISTRATION: Your registration fee should be received by us no later than Monday, 1st October. Upon arrival, conference material may be picked up at the registration desk located on the 3rd floor foyer of the Oklahoma Memorial Union. The registration desk will be open from noon until 6:00 P.M. on Thursday, 11th October, from 8:00 A.M. until 5:00 P.M. on Friday, 12th October, and 8:00 until noon on Saturday, 13th October. Inquiries outside of these hours should be addressed to a member of the organizing committee.

LEE: The registration fee for the entire conference or part of it is \$35.00, and \$15.00 per student. There is a surcharge of \$2.00 for tenured faculty members and \$1.00 for non-tenured faculty (no surcharge for students) to help defray the expenses of the NCFE National Committee. Checks should be made payable to "The University of Oklahoma, Modern Languages."

PUBLICATION OF PAPERS: We hope to be able to publish a volume of selected proceedings from the colloquium. In order to be considered, texts of papers should be submitted to Professor Keith Busby by 15th November. They should follow the format of the MLA Handbook, old style, i.e., *not* author and date system with references; full references should be given in the first note (please use endnotes, not footnotes). In addition to hard copy, it would be helpful if papers could be submitted on disk (5¼ inch, IBM-compatible under MS-DOS, and ideally in Word-Perfect 5.0 or 5.1).

MEALS: Buffet lunches will be served free of charge in the Lounge (2nd Floor) on Friday, and in Dining Room 6 (3rd Floor) on Saturday. Dinner on Thursday and Saturday may be taken in one of many local restaurants, a list of which will be provided. Please feel free to consult a member of the organizing committee for further advice. The charge for the Friday night banquet is \$20.00 and should be paid for with the registration fee. Please also indicate if you have any special dietary requirements.

TRANSPORTATION: Norman is 17 miles south of Oklahoma City on I-35; University of Oklahoma Exits are clearly marked; see map. Those travelling by air should fly to Oklahoma City (OKC), served by American, Continental, Delta, Northwest, Southwest, TWA, and United. Car hire is available at the airport. Those driving from the airport should take 54th Street going east (becomes 59th) to May Avenue, then south to join I-240 East to the intersection of I-35 and proceed south to Norman. We hope to provide a limited shuttle service from the airport

to the hotels and the campus; otherwise, an airport limousine is available (321-6900). The Norman Sheraton also has a courtesy van. We will be providing shuttles between the hotels and the campus in the morning and evening; depending on availability of cars and drivers, we may be able to do some ad hoc ferrying at other times. Taxis are also available (Checker Cab, 329-3335; City Cab Co., 321-0454; Yellow Cab Co., 329-3333).

PARKING: Parking is available in the Union Parking Garage (north end of the Union, usually full by 9 A.M.; 75¢ per hour); the closest free parking is the Duck Pond Lot (4 blocks, please let us know if you need a permit).

WEATHER: The temperature in Norman in October can be anywhere between 50° and 80° . . . October is not tornado season.

ACCOMMODATIONS: We have reserved blocks of rooms in the following hotels:

Days Inn, 1200 24th Ave. S. W., Norman, OK 73072 (phone: 405-321-0110), \$32.00 single, \$35.00 double.

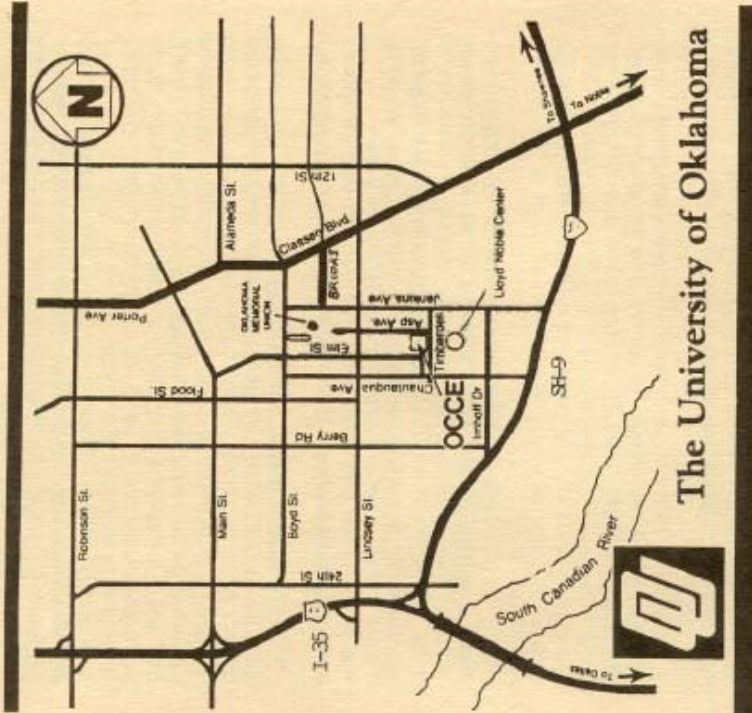
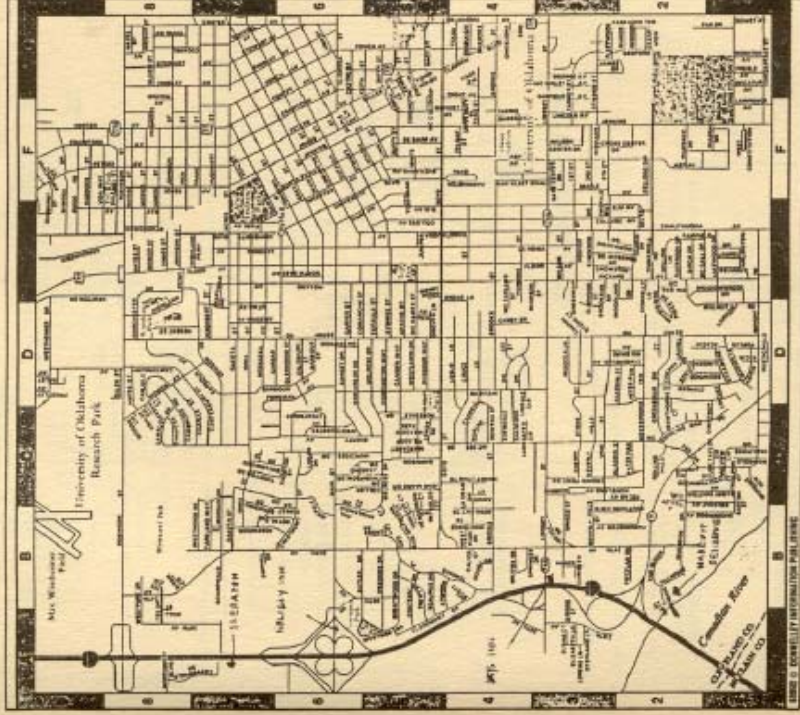
Sheraton Norman, 1000 N. Interstate Drive, Norman, OK 73072 (phone: 405-364-2882), \$44.00 single, double, triple, or quad.

Holiday Inn, S. Interstate and W. Main, Norman, OK 73072 (phone 405-329-1624), \$32.00 single and double.

Marriott Residence Inn, 2681 Jefferson (I-35 and Highway 9E), Norman, OK 73069 (phone 405-366-0900), \$55.00 single studio suite, \$75.00 penthouse (2 bedroom) suite.

Participants should make their reservations directly with the hotel, mentioning the 19th Century French Studies Colloquium. As some hotels will only guarantee these rates until two weeks before the colloquium, participants are urged to make their reservations immediately.

Downtown Norman



University of Oklahoma
 Department of Modern Languages,
 Literatures, and Linguistics
 780 Van Vleet Oval, Room 202
 Norman, OK 73019-0250

Tel.: (405) 325-6181

Nineteenth Century French Studies
 Colloquium, 11th-13th October 1990

Name: _____ Affiliation: _____

Mailing Address: _____ Daytime Phone: () _____

City: _____ State: _____ ZIP: _____

Enclosed is a check or money order payable to "The University of Oklahoma, Modern Languages" in the amount of \$ _____ for:

\$ _____ Registration (Faculty, \$35.00; Students, \$15.00)

\$ _____ Surcharge for Support of National Committee (Tenured Faculty, \$2.00; Non-Tenured Faculty, \$1.00; Students, no surcharge)

\$ _____ Banquet, Friday 12th October (\$20.00); please indicate any special dietary needs

\$ _____ TOTAL

Please also indicate if you require any audio visual equipment for your presentation: _____

Check if you require a parking permit for the Duck Pond Lot _____

Please indicate date/time of arrival at airport _____

Flight _____

Please return this form to Professor Keith Busby at the above address by 1st October 1990.

Union Building Floor Plan

